

Music Collections in Leeds: From the Local to the Global

24-25 April 2025

Day One - Thursday 24 April 2025 at the School of Music, University of Leeds

10:00-10:30 – Registration

10:30-10:35 – Welcome

10:35-10:40 – Introduction to Day One (Rhiannon Lawrence-Francis)

10:40-11:15 – Bryan White: W.T. Freemantle, his collections and edition of Louis Spohr's Twenty-Fourth's Psalm

11:15-11:20 – First Session Introduction

11:20-11:40 – Barbara Kelly: Women at the Leeds International Piano Competition: Building local and global reputations

11:40-12:00 – Katie Gardner: The Opera North Special Collection: Locating Physicalities of the Chorus of the Opera North in archive

12:00-12:20 – Yi Ning Loh: Clara Novello in the Novello Cowden Clarke Collection

12:20-12:30 – Discussion/Questions

12:30-13:20 – Lunch (provided)

13:20-13:25 – Second Session Introduction (Chair: Bryan White)

13:25-13:45 – Fiona Smith: The Partington Sisters: a little-known photographic collection deriving from W.T. Freemantle

13:45-14:05 – John Cunningham: W. T. Freemantle's Charles Dibdin Collection

14:05-14:25 – Michael Allis: 'Mining gems in the Brotherton Collections: Thomas Wingham's *Elegy on the Death of Sir Sterndale Bennett* (1875)'

14:25-14:35 – Discussion/Questions

14:40-15:10 – Coffee/Tea Break

15:10-15:15 – Third Session Introduction

15:15-15:35 – Oliver Chandler: Denis ApIvor: Britain's Schoenberg?

15:35-15:55 – Bryan White and Rhiannon Lawrence-Francis: Music Collections in the University Library

15:55-16:05 – Discussion/Questions

16:05-16:25 – Break

16:25-17:15 – Display of materials from Cultural Collections, Treasures of the Brotherton Gallery

17:30-18:30 – Dennis ApIvor Concert, School of Music

18:30 Reception, Foyer, School of Music

Day Two - Friday 25 April 2024 at Leeds Central Library

10-10:30 – Registration

10:30-10:35 – Introduction to Day Two (Lee Noon)

10:35-11:10 – Keynote: Kitty Ross: Forgotten Songs: Unlocking Leeds Museums sheet music collections

11:10-11:15 – Fourth Session Introduction

11:15-11:35 – Derek Scott: Victorian Music Hall songs

11:35-11:55 – Chris Nickson: Frank Kidson: A Leeds Musical Pioneer

11:55-12:10 – Discussion/Questions

12:10-13:00 – Lunch (provided)

13:00-14:30 – Peter Holman: Discovering a Collection of Restoration Theatre Music: The Leeds Partbooks with a concert of music from the Leeds Partbooks by members of Leeds Baroque

14:30-14:50 – Break

14:50-15:10 – Music Collections in the Central Library

15:10-15:30 – Closing remarks

We are grateful for the support of the Royal Musical Association for this symposium.



Day 1

Bryan White – W. T. Freemantle's, his collections and edition of Louis Spohr's Twenty-fourth Psalm

William Thomas Freemantle (1849–1931) was a Sheffield organist, collector and antiquarian. In 1872 he purchased a collection of music formerly owned by the composer and organist Charles Hackett (1812–1858) from a second-hand bookstall in Sheffield. It included an autograph manuscript of Felix Mendelssohn, which inspired Freemantle to a lifetime vocation as a collector, particularly of Mendelssohniana. His collecting extended well beyond Mendelssohn, and beyond music; for example, Freemantle's book *Bibliography of Sheffield and Vicinity* (1911) was largely based upon his own extensive collection. In 1927 his Sheffield collection and his music collection were purchased by Edward Allen Brotherton and subsequently became part of the Brotherton Collection gifted to the University of Leeds in 1935.

Freemantle's purchase at the bookstall included an autograph copy of Spohr's unpublished *Twenty-fourth Psalm* for chorus and organ. In 1874 Freemantle published the work by subscription, attracting over 325 subscribers. The development of the subscription relied on personal contacts and identifying potential subscribers through Mackeson's *Musical Directory for 1874*. Freemantle's annotated copy of the *Directory* along with hundreds of letters received in response to his solicitation for subscriptions and correspondence with Novello regarding details of publication are held in the Brotherton Library. This material provides evidence of performances and the reception of Spohr's work and reveals how Freemantle used his network of correspondents as a platform for further publications and to cultivate his collecting activities. It demonstrates that the subscription was, perhaps from the outset, designed to serve purposes beyond the dissemination of Spohr's psalm.

Bryan White is Senior Lecturer in the School of Music at the University of Leeds. He is a member of the Purcell Society and author of *Music for St Cecilia's Day from Purcell to Handel* (Boydell, 2019), co-author with Peter Holman of *The Purcell Compendium* (Boydell, 2025), and co-editor with John Cunningham of *Musical Exchange Between Britain and Europe 1500-1800, Essays in Honour of Peter Holman* (Boydell, 2020). His article 'Dr Cooke's Protest: Benjamin Cooke, Samuel Arnold and the Directorship of the Academy of Ancient Music' (*Journal of the Royal Musical Association*, 148 (2023)) draws upon documents in the Freemantle Collection.

Barbara Kelly – Women at the Leeds International Piano Competition: Building local and international reputations

This paper looks at women in the Leeds International Piano Competition (LIPC), drawing on the Fanny Waterman Collection and the Ernest Bradbury Collection at the University of Leeds Special Collections. Starting with a consideration of women who have been placed as winners since the competition began in 1963, I home in on particular competition years and the archival traces surrounding the jury decisions. From its inception, the competition caught both audience and critical attention; critics openly backed particular competitors and did not hold back in expressing their views about jury decisions.

One year stands out for women competitor success – 1978, where four of the six finalists were women. Drawing on press coverage and discussions with two of the winners – Lydia Artymiw (USA) and Kathryn Stott (UK) – I address the importance of regional identity on

Stott's achievement at the age of 19. As a northerner (although a Lancastrian), Stott rose to immediate fame after such early and unexpected success; indeed, the achievement became the strap line for all her future professional activities, notably during a regional tour in 1990. The paper concludes by drawing out the interesting tensions between the local and international in establishing the distinctive identity of the competition itself, and the reputations of winners, such as Stott.

Barbara L. Kelly is Professor of Music and Head of the School of Music at the University of Leeds. She was the first woman to become President of the Royal Musical Association in its 150-year history (2021-23). Her research is focused on French music and culture between 1870 and 1939. She has published three books and four edited collections, including *Music and Ultra-Modernism in France* (Boydell, 2013) and *Accenting the Classics: Editing European Music in France, 1915-1925* (Boydell, 2023). Her edited collection with David Code, *Debussy Studies 2*, is due to be published with CUP in September this year. She is also completing a short book on the singer Jane Bathori for CUP.

Katie Gardner – The Opera North Special Collection: Locating physicalities of the chorus of Opera North in the archive

Emerging from my current research with the Chorus of Opera North into choreutic physicalities, actor training and extended reality technologies as the DARE Opera North Academic-in-Residence, this paper questions the ways in which the chorus's physical movements on stage are represented within the archive across its history. Primarily comprised of visual iconography collected from 1978 to 2020 with little directorial or choreographic documentation, the Opera North Collection provides a challenge and an opportunity to consider how, or even if, we might locate and theorise about the chorus's historic physicalities in the current archive, but one, given the chorus's essential physical contributions to the dramaturgically layered *pas de deux* in the company's most recent production of Kurt Weill's *Love Life*, well worth investigation.

Dr Katie Gardner is a Lecturer at the School of Music and the School of Performance and Cultural Industries at the University of Leeds. Her research and creative practices are broadly situated at the intersection of opera and circus arts, with a particular interest in the interdependent relationships and tensions between voice, bodily action and technology in live performance.

Yi Ning Loh – Exploring Clara Novello's operatic performance practices in the Novello Cowden Clarke Collection

In 1953, the Novello Cowden Clarke Collection was donated to the University of Leeds. Within this sizable collection were manuscripts belonging to Clara Novello (1818-1908), along with sketchbooks, letters, playbills, programmes, newspaper clippings, and ephemera from her life and career. Though she was probably the most famous of Vincent Novello's children, the body of research on Clara is surprisingly small.

This paper explores Clara Novello's performing life through the archival material within the Brotherton Library special collections. The aim is to shed some light on a very practical aspect of her performances, the resources of which are limited to written and printed accounts. As aspects of her performance practice have yet to be explored, the goal of this study is to identify possible areas for more extensive research. Where her life and career have been well documented through biographies and newspaper articles, part of her performance practice has been preserved in the form of handwritten notation of operatic cadenzas.

The role of the material that a performer leaves behind is significant in understanding their artistry as well as the performance practices of a particular time. Besides vocal quality and stagecraft, artistic choices for a singer include ornaments and embellishments of melodic lines. Through the examination of her cadenzas, we gain insights into performance practice, her own personal musical and stylistic choices, and by extension expand on the research surrounding female musicians in the nineteenth century.

Yi Ning Loh is a musician with a passion for research and education. Informed by her background in classical piano, her interests lie in the areas of collaborative music, piano transcriptions, and the communicative aspects of narration and storytelling. Yi Ning's practice is also influenced by her experience teaching music and piano to children and adults for over a decade. She graduated with a joint Bachelor of Arts (Hons) in Classical Performance from LASALLE College of the Arts, Singapore and Goldsmiths' College, University of London. Yi Ning is currently pursuing a Masters in Musicology at the University of Leeds.

Fiona Smith – The Partington Sisters: a little-known photographic collection deriving from W. T. Freemantle

Until recently, little was known about the maternal background of W. T. Freemantle, the musician and collector whose manuscripts and printed scores form the backbone of the Brotherton Collection's music holdings. A chance discovery among these has established a link between Freemantle and the well-known Partington sisters, a family of London-born actresses, dancers and musicians who were active in the United States during the latter half of the nineteenth century. The most famous of the sisters were actress and singer Sallie Partington, celebrated as the singer of the hit 'Southern Soldier Boy' during the American Civil War; and actress and banjo-player Katie Partington, renowned for her portrayal of 'Topsy' in the then-popular stage version of 'Uncle Tom's Cabin', who died of injuries sustained in a railroad crash in Illinois while on tour in 1901. A collection of photographs, including stage and publicity images as well as family photographs, appears to be the only survival of a decades-long trans-Atlantic correspondence with their eldest sister Martha, W. T. Freemantle's mother, who had married music-seller Henry Freemantle in Boston and returned with him to England in the 1850s. This appears to be the largest surviving collection of images of the Partington sisters and their wider families, and bears witness to an inter-continental family network of musicians that is of greater significance than had been appreciated.

Fiona Smith has worked on the Freemantle Collection in the course of two Brotherton/LHRI Fellowships. Her previous research was on surviving English performance materials for concerted music from 1660-1800.

John Cunningham – Charles Dibdin in the Freemantle Collection

Although Charles Dibdin (1745–1814) was one of the most prolific and important English composers of the late eighteenth and early nineteenth centuries a satisfactory account of his music remains to be written. We know a great deal about Dibdin's life and travels from his own published writings; however, most of his music has been neglected since the nineteenth century. Arguably the most significant barrier to a full assessment of Dibdin's music is the disorganised state of his large number of surviving autograph manuscripts some of which form part of the Freemantle Collection at the Brotherton Library. The collection includes 27 volumes (varying in length from over 100 pages to three or four) of compositional sketches and fair copies for Dibdin's instrumental and stage works. The manuscripts are revealing of the way in which

Dibdin approached composition and orchestration. For example, there is much to be learned by comparing printed vocal score versions of stage works with full scores, as well as from his compositional sketches which would allow us to better understand his process of creativity within the pressured contexts of stage entertainments; the manuscripts may also shed much needed light on Dibdin's process of revision for revivals. This paper will offer a preliminary assessment of the Dibdin materials (printed and manuscript) in the Brotherton collection. It will also discuss the significance of Freemantle as a collector of Dibdin's music; indeed, Dibdin material in Harvard was also once owned by Freemantle but sold nefariously by J.A. Symington, Brotherton's librarian.

John Cunningham is a Reader in Music at Bangor University, where he is also Head of the Dept of Arts. He has published on a wide range of topics looking at secular music in Britain and Ireland, c.1600–1900, including a monograph on William Lawes (Boydell, 2010) and *Musical Exchange between Britain and Europe: Essays in Honour of Peter Holman*, edited with Bryan White (Boydell, 2020). He is a member of the editorial committees of *Musica Britannica* and of the Purcell Society.

Michael Allis – Mining gems in the Brotherton collections: Thomas Wingham's *Elegy on the Death of Sir Sterndale Bennett* (1875)

The death of the British composer William Sterndale Bennett in 1875 prompted a wave of national mourning. One manifestation of this was Thomas Wingham's orchestral *Elegy on the Death of Sir Sterndale Bennett*, performed 'unexpectedly' at a Crystal Palace concert on 6 March 1875, and published in piano reduction – a copy of which is housed in the Brotherton Special Collections. The opportunity to reassess this seemingly modest source allows us to demonstrate how Wingham's *Elegy* represented a musical refiguring of conventions of the poetic elegy, and how it offered a musical parallel to five elegiac poems published in *The Musical World* as a specific response to Bennett's death. From a wider perspective, Wingham's work can be placed in the context of the detailed newspaper coverage of Bennett's funeral, the series of commemorative concerts programming selections from Bennett's compositional output, and decisions and debates over how Bennett's death should be appropriately marked in terms of additional commemorative objects – whether statues, memorial tablets, or, as the *Illustrated Sporting and Dramatic News* suggested, a biography 'by some competent hand'. Not only is a reappraisal of Wingham's relatively unfamiliar work welcome, but, together with George Alexander Macfarren's *Idyll in Memory of Sterndale Bennett* (1875), it contributes to our understanding of public bereavement, legacy and memorial in Victorian Britain.

Michael Allis is Professor of Musicology at the University of Leeds. As well as his recent books on the music critic Herbert Thompson (2024) and the symphonic poem in Britain (2020), co-edited with Paul Watt, his research has included studies of British music in the long nineteenth century, connections between music and literature (whether Holbrooke and Poe, William Wallace and Rossetti, music-related travel writing, or the representation of Peter Warlock in Robertson Davies' novels), Granville Bantock's letters, Aldous Huxley's music criticism, Wagner and tempo, Liszt reception, and editions of Parry's chamber music. His forthcoming book on Granville Bantock's literature-inspired orchestral music is under contract with The Boydell Press.

Oliver Chandler – Denis ApIvor: Britain's Schoenberg?

Denis ApIvor was, along with Elisabeth Lutyens and Humphrey Searle, one of the first British composers to experiment with twelve-tone serialism. While receiving enough attention from performers, fellow composers, and artistic institutions such as the BBC, Covent Garden, and

Sadler's Wells in the early 1950s to support full-time work as a composer, ApIvor's music later dwindled in popularity, forcing a return to a career in medicine. Compared with Lutyens, and even with Searle, his music is seldom heard today; little of it has been recorded and few scores are commercially available. Playing, listening to, and analyzing his music, however, has the potential to enrich our understanding of British musical modernism more generally. The opening *Poco lento* from Denis ApIvor's *Variations*, Op. 29 for solo guitar, for example, demonstrates the composer's sensitivity to, and detailed understanding of, the ways in which Schoenberg used intervallic symmetry as an ideal that structured the unfolding of an entire dodecaphonic piece—by means of that ideal's being hinted at, frustrated, and then ultimately realized. This aspect of Schoenberg's twelve-tone technique—dynamic and developmental—has only recently received extensive treatment in scholarly literature (as in the work of Jack Boss). That ApIvor had potentially recognized its importance as early as 1958 suggests the inherent interest of the *Variations* as a document of Anglophone Schoenberg reception. For this and many other reasons, the ApIvor Collection at the University of Leeds Library represents a rich vein worthy of further mining.

Oliver Chandler is Director of Studies in Music at Hertford and Keble Colleges, University of Oxford, and an academic professor at the Royal College of Music. He is the co-author, with J. P. E. Harper-Scott, of *Return to Riemann: Tonal Function and Chromatic Music* (Routledge 2024), the co-editor, with Thomas Hyde, of *Born by the Thames: Stephen Dodgson, a Centenary Celebration* (de la Porte, 2024), and the author of *A Twelve-Tone Repertory for Guitar: Julian Bream and the British Serialists, 1956–1983* (GFA Monographs, 2023).

CONCERT

The Music of Denis ApIvor

James Woodrow and Friends

James Woodrow *guitar*

Chris O’Gorman *tenor*

Andrew Zolinski *keyboard*

Michael Cox *flute*

Paul Silverthorne *viola*

Op. 75 Sonatina for guitar (1983)

Op. 48 Discanti: Five Pieces for Solo Guitar (1970)

Op. 78 Nocturne for solo guitar (1984)

Op. 62 Liason for Guitar and Keyboard (1976)

Op. 58 Vox populi: Fourteen solo song (1974-75)

Op. 76 Cinquefoil, for flute, viola and guitar (1984)

Day 2

Kitty Ross – Forgotten Songs: Unlocking Leeds museums sheet music collections

Although not a dedicated music library, Leeds Museums hold over 930 copies of sheet music, include many bound in personally curated volumes. Most of this dates from the nineteenth and early twentieth centuries and is a snapshot of the piano stools of Leeds residents who donated objects to the museum collections, rather than anything proactively acquired. Among the famous composers and popular songs, a handful of pieces seemed to have local Leeds significance, and it had been my ambition to get them performed ever since first spotting them over 25 years ago. The opportunity came in 2019 while preparing the Abbey House exhibition ‘Sounds of Our City’ which gave an overview of the musical heritage of Leeds. The exhibition budget allowed us to commission music students from Leeds University and Leeds Conservatoire to record pieces that may not have been heard since they were first performed, such as a song composed for the opening of Roundhay Park in 1872. These recordings were included in the soundtrack for the exhibition which opened in January 2020. They proved to be a particular blessing when Covid hit, closing the museum and forcing us to put the exhibition online. They were also edited into videos for the Leeds Museums YouTube channel where they can still be accessed. Lockdown also provided the impetus to commission a second project jointly with Leeds Conservatoire to record music by neglected women composers. Some of these composers, under pseudonyms such as Claribel and Dolores, were particularly well represented in bound compilations of music from the 1870s which indicates their popularity at the time even if they have since been forgotten and dismissed.

Kitty Ross has worked as a museum professional since 1991. After posts in Preston and Rotherham, she has worked for Leeds Museums and Galleries since 1997. As curator of Leeds and Social History, she is responsible for a collection of over 100,000 objects, helping to develop the collections through active acquisition and research and curating exhibitions and displays. She has been involved in two major redevelopment projects, that of Abbey House Museum (1998-2001) and Leeds City Museum (which reopened in 2008). She is a member of the Social History Curators Group and Museums Association, having contributed various papers and articles.

Derek Scott – Victorian Music Hall songs

The presentation will concentrate on Victorian popular songs as exemplified by the Victorian Music Hall song collection of Leeds Music and Performing Arts Library. What was music-hall stage like during the last third of then nineteenth century, when most of the songs in this collection were being sung? Consideration will also be given to what was expected of the performers and audiences in relation to social order and moral propriety. Among the types of song to be discussed are the ‘swell’ song, the ‘motto’ song, the ‘coster’ song, and others that show a rich variety of humour.

Derek B. Scott is Professor Emeritus at the University of Leeds. His research field is music and cultural history. His books include *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008) and *The Ashgate Research Companion to Popular Musicology* (2009). The research for his most recent book, *German Operetta on Broadway and in New York, 1900–1940* (2019), was funded by a five-year advanced grant from the European Research Council. His musical compositions for orchestra have been recorded on the *Toccata Classics* label. He has also worked as a singer, pianist, and presenter on radio and TV, and in concert hall and theatre.

Chris Nickson – Frank Kidson: A Leeds musical pioneer

Frank Kidson was one of the Victorian song collectors, collecting songs from singers and other sources (often with the invaluable help of his niece) including printed broadside ballads. Born in 1855, he was also an antiquarian, amassing a huge collection of old books of and about music. However, he described himself as a journalist, writing a weekly column for the *Leeds Mercury* about folk songs, as well as several books on the subject, including *Traditional Tunes*, now acknowledged as a vital early work in the field. He also was one of the original members of the *Folk Song Society* that was formed at the end of the nineteenth century. For his ability to trace the history of a tune through his archives, he was dubbed ‘the musical Sherlock Holmes’. As the century turned, his interest largely moved away from folk music and he published a book about British music publishing, wrote extensively about *The Beggar’s Opera* and contributed 365 articles to *Grove’s Dictionary of Music and Musicians*. He rarely left Leeds for the remainder of his life. In 1923 he was awarded an honorary MA from Leeds University (he claimed it meant ‘musical ass’) and died three years later. This presentation will examine the lifelong connections between Kidson and Leeds, and what made – and still makes – him one of the city’s most important musical figures.

Chris Nickson is a novelist and music journalist. An historical crime writer with 35 novels to his credit, his fiction is frequently set in Leeds and Kidson, with his niece Ethel, appear as minor characters in *The Tin God*. As a music journalist, he’s written extensively about global roots music, including articles on Kidson and his stature as a song collector. Nickson has also organised historical exhibitions about Leeds and its politics, and had a play commissioned for Leeds Jazz Fest.

Peter Holman – Discovering a collection of Restoration theatre music: The Leeds partbooks

In July 1905 the Leeds City Library acquired a large amount of antiquarian music and music books from the sale of the library of the Oxford music seller and collector Thomas Taphouse, who had died that January. One of them was a set of four manuscript partbooks for two violins, ‘tenor’ (i.e. viola) and bass of Restoration theatre airs. This collection mixes instrumental movements from Lully’s operas with sets of theatre airs written for plays put on in London in the 1690s. The collection was first discussed in print by Curtis Price in his *Music in the Restoration Theatre* in 1979, though it has remained little-known, despite including two pieces by Henry Purcell and being an important source for the music of the Catalan violinist Louis Grabu and the Moravian bass viol player Gottfried Finger, both of whom worked in London at the time. In this paper I will try to work out where, when and why the unidentified copyist compiled the collection, and will suggest some directions for future research, which I hope will lead us to identify him.

Peter Holman is Emeritus Professor of Historical Musicology at the University of Leeds. He is the author of books on the violin at the English court, Henry Purcell, John Dowland and *Life after the Death: The Viola da Gamba in Britain from Purcell to Dowland*, published in 2010. His latest sole-authored book, *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain*, was published in 2020. *The Purcell Compendium*, compiled with Bryan White, will be published next month. As a performer he is director of Leeds Baroque and the Suffolk Villages Festival.

CONCERT

The Leeds Partbooks

Leeds Baroque Consort
Asuka Sumi *violin 1*
Manlu Du *violin 2*
Derek Revill *viola*
Catherine Strachan *violoncello*

with Sarah Devonald *recorder*

Henry Purcell (1659–95)
Air in G minor 'La Furstemberg' Z611/9
probably from the theatre airs for Thomas D'Urfey's comedy *The Virtuous Wife* (?1695)

Louis Grabu (c.1640–after 1693)
Theatre airs for John Dryden and Nathaniel Lee's tragedy *Oedipus* (?1692)
Overture – Minuet – Gavot – Air – Rondeau Minuet – Air – Minuet

Anonymous
Suite in C minor
Prelude (Adagio) – Minuet (Allegro) – Slow Air (Adagio) – Entrée (Vivace)

Jean-Baptiste Lully (1632–87)
Air in C major from *Cadmus et Hermione* (1673)
used in London as the Dance of Winds in Act II of Shakespeare's *The Tempest* (?1695 and later)

Gottfried Finger (c.1655–1730)
Theatre airs for John Dennis's tragedy *Iphigenia* (1699)
Overture – Symphony (Slow Air) – Slow Air – Air – Minuet

Gottfried Finger
Curtain Tune from the theatre airs for William Congreve's tragedy *The Mourning Bride* (1697)

We are grateful to The Friends of Baroque Music in Yorkshire for support of this programme.
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